

THIRTY-NINTH SEASON

Esplanade Concerts

On Storrow Memorial Drive

*Sponsored by the
Trustees of*

Arthur Fiedler

Founder and Director



"Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings, since July 4, 1929."

—Inscription at doorway of Hatch Memorial Shell.

Evenings at 8:30, July 3rd through July 15th
(Omitting Sunday, July 9th)

A

Wednesday mornings, at 10:15 to 11:15,
July 5th and July 12th, 1967

Thirty-ninth Season of the Esplanade Concerts

OPENING CONCERT

MONDAY EVENING, JULY 3, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Academic Festival Overture *Brahms*

Symphony No. 4, in A major ("Italian") *Mendelssohn*

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

The Star-Spangled Banner

Concerto for Pianoforte in A minor *Schumann*

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Soloist: ILAN ROGOFF

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall. The dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

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HENRY B. CABOT

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The Copley Square Branch of NEW ENGLAND MERCHANTS NATIONAL BANK OF BOS

ARTHUR FIEDLER, *Founder and Music Director*

(Comments in brief by Laning Humphrey)

ACADEMIC FESTIVAL OVERTURE — BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs — after opening in a suitably decorous manner.

SYMPHONY No. 4, IN A ("ITALIAN") — MENDELSSOHN

THE composer began the symphony in Italy, completed its first version in Berlin, then worked over it four more years to satisfy his fastidious taste.

One critic, George Upton, has written of the first movement that it "reflects clearly the blue skies, clear air, brightness, and joyousness of Italy . . . and shows by its spirit and gayety how much Mendelssohn enjoyed the country."

The second movement has acquired the title of "Pilgrims' March." It has been attributed to the composer's recollection of watching one of the religious processions abounding in Italy.

It appears that the third movement merely serves the purpose of contrast, with no Italian significance. Allegedly it was based upon an early and unidentified work of the composer.

The obviously Italian touch comes in the final movement, which introduces two lively dances — a *saltarello*, followed by a still livelier *tarantella*, with which it is combined, alternated, again combined.

PIANO CONCERTO IN A MINOR — SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A *Fantasie* in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the *Fantasie*, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

ILAN ROGOFF. Born in Tel Aviv, this gifted pianist has been a member of the Israel Philharmonic Orchestra since the age of twelve. He has won a number of honors, including scholarships from the America-Israel Cultural Foundation in Brussels. He came to this country last fall and played in the first of the 1966–67 Youth Concerts under Harry Ellis Dickson.



1690: *The first American play* was "Gustavus Vasa," written by Benjamin Colman and acted by Harvard students.

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The arts have never been livelier than they are here today. Every year increasing thousands from all over the nation refresh themselves at our cultural springs. Many speak proudly — and rightfully — of the advances this region has made in industrial technology. We at Old Colony are equally proud that in New England today, the musician — and the writer and artist, too — command ever-widening understanding and appreciation.

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TUESDAY EVENING, JULY 4, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

*Semper Fidelis, March *Sousa*

Symphony "From the New World" *Dvořák*

I. Adagio; Allegro molto

*II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

The Star-Spangled Banner

*Rhapsody in Blue for Piano and Orchestra *Gershwin*

Soloist: LEO LITWIN

Bostonia Suite *Brown*

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Composed by President's Command

SEMPER FIDELIS — SOUSA (1854-1932)

At White House receptions, held in the East Room, musicians had customarily played "Hail to the Chief" to announce the approach of the Chief Executive.

"Neither I nor any bandmaster before me had dared to break the precedent," Sousa recounts in his autobiography, "Marching Along."

"President Arthur left his guests in the East Room one evening, and coming out into the corridor beckoned to me.

"'What piece did you play when we went in to dinner?' he asked.

"'Hail to the Chief,' Mr. President.

"'Do you consider it a suitable air?'

"'No, sir,' I answered. 'It was selected long ago on account of its name, and not on account of its character. It is a boat song, and lacks modern military character either for reception or a parade.'

"'Then change it!' said he, and walked away.

"I wrote the 'Presidential Polonaise' for White House indoor affairs, and the 'Semper Fidelis' March for review purposes outdoors. The latter is the official march adopted by the Marine Corps, by order of the general commanding."

SYMPHONY "FROM THE NEW WORLD" — DVOŘÁK

Now listed as No. 9, this is, according to many critics the best of Dvořák's nine symphonies. Its eminent Czech composer orchestrated it in 1893, in Spillville, Iowa (whither many of his countrymen had emigrated). He had sketched it in New York, where he was Director of the National Conservatory of Music from 1892 to 1895.

RHAPSODY IN BLUE — GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

LEO LITWIN. His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

"BOSTONIA" SUITE — BROWN

Jacobus Langendoen, former cellist in the orchestra, who also was known as composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, who had headed the Music Department of Mt. Ida Junior College.

(Comments in brief by Laning Humphrey)



The Esplanade Privilege

For thirty-nine years Bostonians—and visitors from all over the world—have had the rare privilege of enjoying superb music masterfully presented by the famous Esplanade Concert Orchestra.

The Annual Esplanade Concert series, conducted at the Hatch Memorial Shell on the cool banks of the Charles River, is another way in which Boston upholds its position as the cultural center of the world. Freely offered, these concerts are a welcome event to every music lover during the summer season.

To the Gillette Safety Razor Company, whose own roots in Boston go back sixty-five years, the opportunity to help maintain this justly famous cultural tradition of our city is indeed a privilege.



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BOSTON, MASSACHUSETTS



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ARTHUR FIEDLER, *Conductor*

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EARL WILD, *Soloist*

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Thirty-ninth Season of the Esplanade Concerts

WEDNESDAY EVENING, JULY 5, at 8:30 o'clock

ARTHUR FIEDLER Conductor

Capriccio Italien *Tchaikovsky*

*"Nutcracker" Suite *Tchaikovsky*

The Star-Spangled Banner

Piano Concerto No. 1 in B flat minor, *Op. 23*... *Tchaikovsky*

- I. Allegro non troppo e molto maestoso
- II. Andante semplice
- III. Allegro con fuoco

Soloist: EUGENE INDJIC

EUGENE INDJIC and his mother made their way from his native Yugoslavia and settled in Springfield, Mass., when he was four. Two years later he became interested in music. He took piano lessons with Mrs. Liubow Stephani, then for several years with Benjamin Kalman. Then came a period of advanced study with the distinguished Russian virtuoso, Alexander Borovsky, who had made his home in Waban, Mass. (Eugene commuted from Springfield.) Currently he studies with Leeland Thompson of New York.

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ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

"NUTCRACKER" SUITE – TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

PIANO CONCERTO No. 1 – TCHAIKOVSKY (1840–1893)

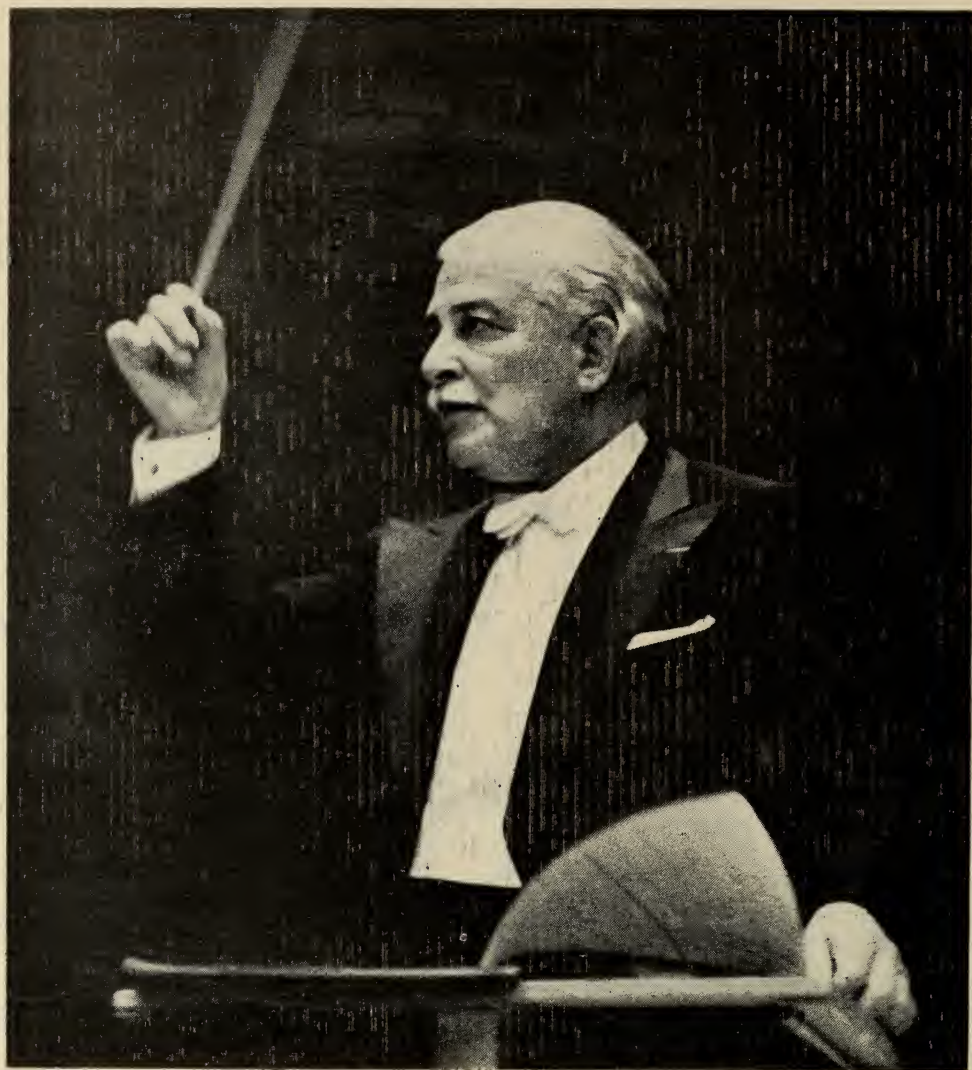
To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Elatedly, Tchaikovsky wrote to Rimsky-Korsakoff:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concertol! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

(Comments in brief by Laning Humphrey)



He captures the magic of a summer night...

for his music is magic . . . We've learned *that* in our 14-year association with these Esplanade Concerts. We've learned that Maestro Arthur Fiedler can transform an ordinary summer night into a memorable occasion with the magic of his baton. We are proud to have shared so many of these splendid moments. And we are happy to have had the opportunity to enjoy them surrounded by thousands of our friends and his from New England, the nation and the world.

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**How come all
the music-lovers
are reading
The Globe
these days?**

Critic Michael Steinberg, maybe?





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FRIDAY EVENING, JULY 7, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture "Leonore" No. 3.....*Beethoven*

Symphony No. 8*Beethoven*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

The Star-Spangled Banner

*The Animals' Carnival

(Grand Zoological Fantasia)*Saint-Saëns*

Introduction and Royal March of the Lion—Cocks and
Hens—Horses of Tartary (Fleet Animals)—Tortoises—
The Elephant—Kangaroos—Aquarium—Personages with
Long Ears—The Cuckoo in the Depth of the Forest—
Aviary—Pianists—Fossils—The Swan—Finale

Soloists: LEO LITWIN AND ANTHONY PARATORE

Bacchanale from "Samson and Delilah"*Saint-Saëns*

HARRY ELLIS DICKSON

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OVERTURE, "LEONORE," No. 3 — BEETHOVEN

Originally, "Leonore" was the title of Beethoven's only opera, later known as "Fidelio." To meet certain problems of stage production, and to answer his own artistic impulses, Beethoven composed four overtures. Three bear the name of "Leonore," and one, "Fidelio."

SYMPHONY NO. 8 — BEETHOVEN (1770-1827).

Sad, worried, in ill health when he composed this score, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

ANIMALS' CARNIVAL — SAINT-SAËNS (1835-1921).

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

LEO LITWIN. His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

ANTHONY PARATORE is a graduate of the School of Fine and Applied Arts at B. U., where he was a piano pupil of Bela Nagy. He also has coached with Leo Litwin.

SAMSON AND DELILAH — SAINT-SAËNS

INTENDED as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act I shows Samson as leader of the God-fearing Israelites, who leads a revolt against the Philistines, who worship the idol, Dagon.

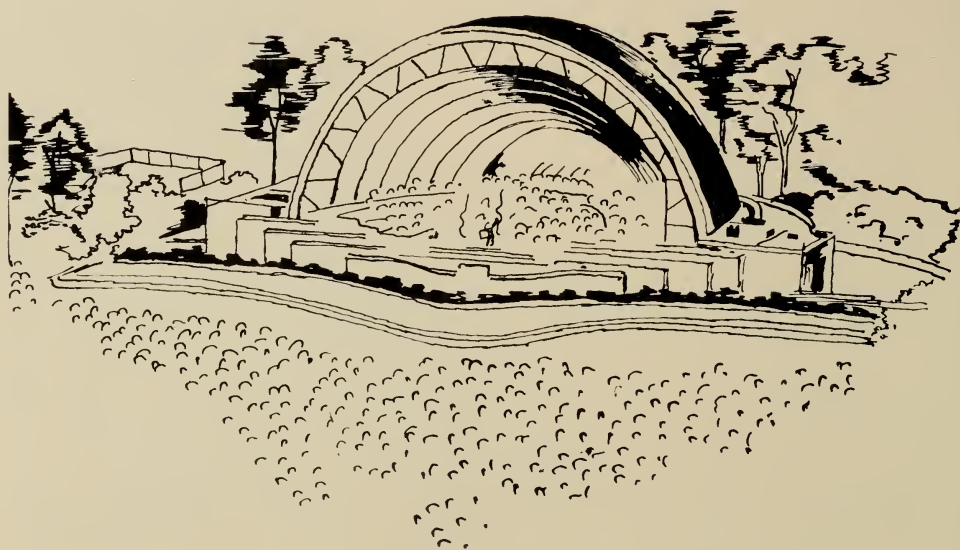
In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bemoaning his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

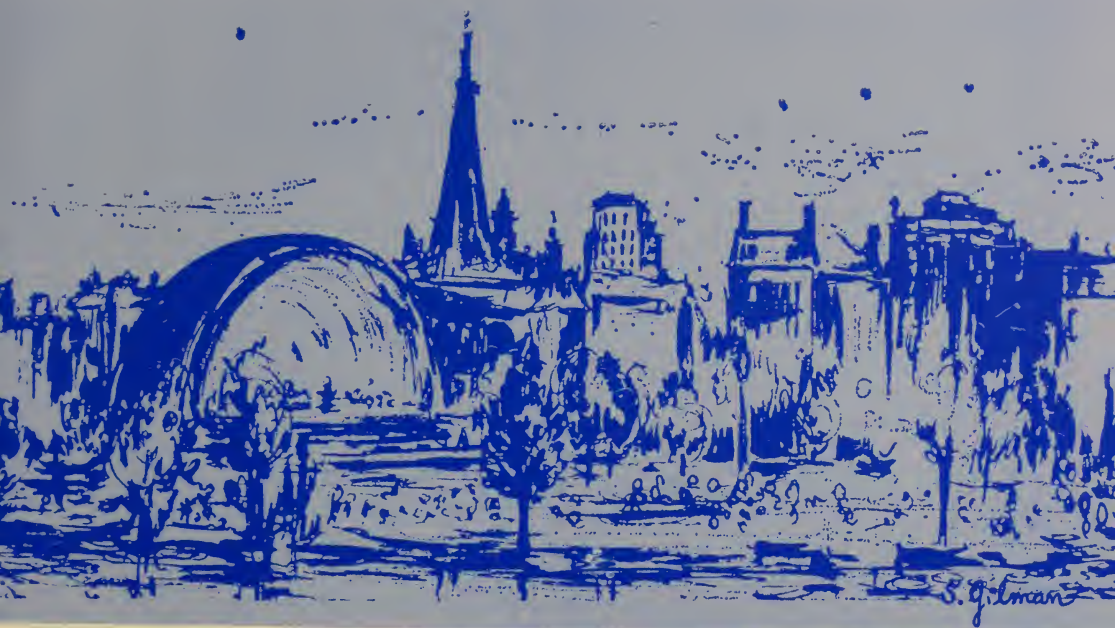
The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

(Comments in brief by Laning Humphrey)

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SATURDAY EVENING, JULY 8, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "The Marriage of Figaro".....Mozart

Symphony No. 5, in C minor, *Op. 67*.....Beethoven

I. Allegro con brio

II. Andante con mo

III. Scherzo

*IV. Finale: Allegro

The Star-Spangled Banner

*Piano Concerto in G minor, *Op. 25*.....Mendelssohn

I. Molto allegro con fuoco

II. Andante

III. Presto: Molto allegro e vivace

Soloist: BENNETT LERNER

Suite from "The Water Music" Handel

Allegro—Air—Allegro deciso

HARRY ELLIS DICKSON

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OVERTURE TO "THE MARRIAGE OF FIGARO" -- MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

SYMPHONY No. 5, IN C MINOR — BEETHOVEN (1770-1827)

Berlioz says of this masterpiece: "The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

PIANO CONCERTO No. 1 IN G MINOR — MENDELSSOHN

The composer himself was the first soloist to play this concerto, in 1831, in Munich. He had dedicated it to a charming young pianist of that city, Delphine Schauroth. Mendelssohn marked the Finale to be played "as fast as possible." In his own performance he created great excitement by the speed with which he carried out this injunction.

BENNETT LERNER, a native of Brookline, has been studying piano under Claudio Arrau and Rafael de Silva. He has been performing frequently in New York City, with special emphasis on contemporary works. He plans to attend master classes in Denmark.

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with the Royal Barge laden with lords and ladies, and accompanied by fifty barge-drawn musicians playing the Suite.

(Comments in brief by Laning Humphrey)

great moments in music

Each Esplanade Concert is in itself a great moment in music. Raytheon Company is pleased to participate in the continuance of a world-renowned tradition, by sponsoring this evening's concert.

The first performance of one of tonight's selections was indeed a great moment in music. The Overture to "The Marriage of Figaro", *Le Nozze di Figaro* (492) Mozart, was first performed in four acts at the National Theatre in Vienna on May 1, 1786.

In October, 1785, Mozart was commissioned to write for the revived opera company originally organized by the Emperor Joseph in 1783. After successes with several other operas, Mozart adapted, with the reluctant consent of the Emperor, Beaumarchais' "Mariage de Figaro". At the first full rehearsal, the orchestra members shouted "Bravo! Bravo, Maestro! Viva, viva grande Mozart!" and enthusiastically beat their violin bows against their music desks. At the first performance of the opera, the audience was enthusiastic and called for repetitions of various numbers until the Emperor finally permitted full encores.

We sincerely hope that this selection will capture you as it did its first audience.



RAYTHEON COMPANY, LEXINGTON, MASSACHUSETTS



THIRTY-NINTH SEASON

Esplanade Concerts

On Storrow Memorial Drive

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Arthur Fiedler

Founder and Director

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Thirty-ninth Season of the Esplanade Concerts

MONDAY EVENING, JULY 10, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

"Egmont" Overture, Op. 84 *Beethoven*

Symphony in B minor, "Unfinished" *Schubert*

I. Allegro moderato

II. Andante con moto

The Star-Spangled Banner

Violin Concerto in D major, No. 4 (K. 218) *Mozart*

I. Allegro

II. Andante cantabile

III. Rondo: Andantino grazioso

Excerpts from "The Damnation of Faust" *Berlioz*

Minuet of the Will-o'-the-wisps—Dance of
the Sylphs—Hungarian March (Rakoczy)

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall. The dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

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ARTHUR FIEDLER, *Founder and Music Director*

OVERTURE TO "EGMONT" — BEETHOVEN (1770-1827)

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

"UNFINISHED" SYMPHONY — SCHUBERT (1797-1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

VIOLIN CONCERTO IN D MAJOR, K. 218 — MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.

WOLFGANG AMADEUS MOZART (1756-1791).

His works include: (in approximate totals) 50 symphonies, 20 operas and operettas, 20 piano concertos, 27 string quartets, 40 violin sonatas, besides much music in other categories, such as that for the church.

EXCERPTS FROM "THE DAMNATION OF FAUST" —

At the command of Mephistopheles a troop of sylphs, or nymphs, materializing from the air, dance into the dreams of Faust, who has been transformed from aged philosopher to romantic youth. Their dance is preceded by a song in praise of Marguerite's beauty.

After Marguerite has been wooed and abandoned by Faust, Mephistopheles maliciously causes her to be plagued by an eerie dance of will-o'-the-wisps.

(Comments in brief by Laning Humphrey)

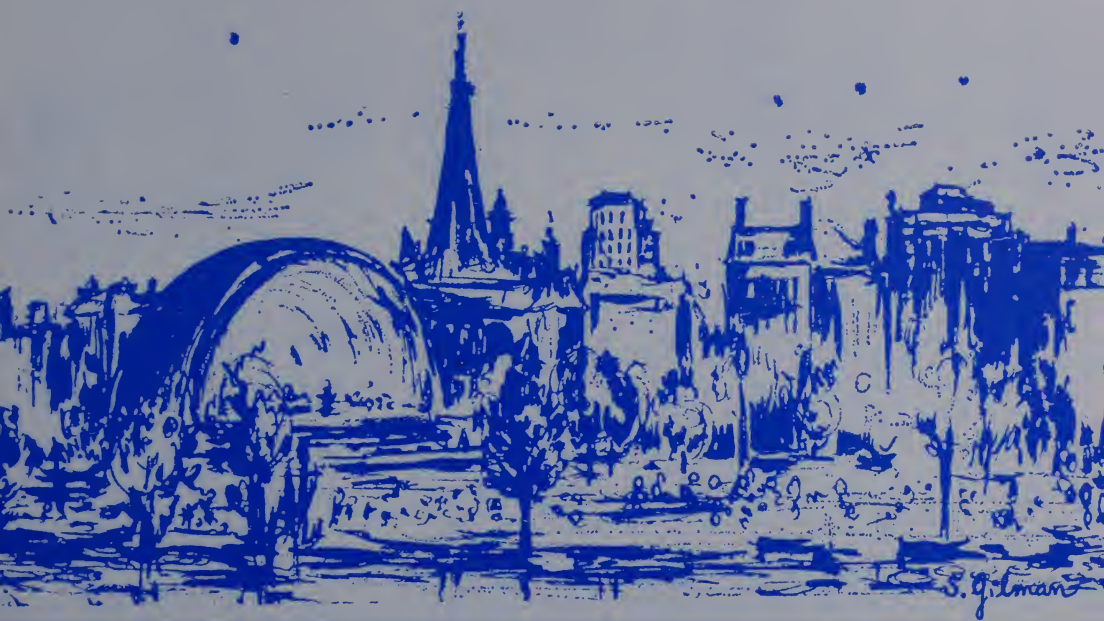


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Thirty-ninth Season of the Esplanade Concerts

TUESDAY EVENING, JULY 11, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 2 in D major, Op. 73 *Brahms*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso, quasi andantino
- IV. Allegro con spirito

The Star-Spangled Banner

"Little Fugue," in G minor *J. S. Bach*

Serenade, "Eine Kleine Nachtmusik," K. 525 *Mozart*

Allegro—Romanza—Menuetto—Rondo

"Tales from the Vienna Woods,"

Waltzes *Johann Strauss, Jr.*

HARRY ELLIS DICKSON

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THE SYMPHONIES OF BRAHMS

UNCONCERNED with brilliant orchestration and dramatic attitude, Brahms in his four symphonies shows himself a master of the form — working within its traditions, but adding subtle innovations. These truly noble works are notably solid and logical of structure, but they are far more than products of artifice. In his own Brahmsian way they reach emotional depths, attain spiritual heights — and even reveal their classicist-by-study composer as being really at heart a romantic.

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

Melody is really abundant in the four symphonies of Brahms. It is often subtle, however — melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

"LITTLE FUGUE," in G minor — J. S. BACH

Fugues by some composers have been known to "chase various themes around, and finally chase the audience away." Here is one excellent example, however, of Johann Sebastian Bach's genius for endowing a fugue with lively appeal.

JOHANN SEBASTIAN BACH (1685-1750)

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

EINE KLEINE NACHTMUSIK — MOZART (1756-1791).

A serenade for strings alone, this is one of many charming compositions which titled personages — and even wealthy commoners — expected the old-time composers to supply at short notice for entertainment at social functions.

To be thus bracketed with the chief cook in banquet arrangements was not taken as an insult by the composer, but as part of his career.

(Comments in brief by Laning Humphrey)

Thank you, Mr. Fiedler

In this, the 39th season of the Esplanade Concerts, we'd like to take a moment to thank Mr. Fiedler, founder of the Esplanade Concerts, for beginning one of Boston's finest traditions. We're proud to have the opportunity to be a part of this tradition, and proud to sponsor tonight's performance.

John Hancock
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Thirty-ninth Season of the Esplanade Concerts

WEDNESDAY MORNING, JULY 12, at 10:15 o'clock

SECOND CHILDREN'S CONCERT

HARRY ELLIS DICKSON Conducting

Pomp and Circumstance, March No. 1 *Elgar*

The Young Person's Guide to the Orchestra *Britten*

Narrator: ELLEN BOTTOMLEY

Violin Concerto in E minor, Op. 64 *Mendelssohn*

First Movement: Allegro molto appassionato

Soloist: LYNN CHANG

Sleigh Ride *Mozart*

Sleigh Ride *Anderson*

Farandole from "L'Arlesienne" Suite *Bizet*

The Star-Spangled Banner

HARRY ELLIS DICKSON

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POMP AND CIRCUMSTANCE — ELGAR (1857–1934)

The English composer published a set of five marches under this title, yet the appeal of the present march, No. 1, has caused the others to be all but forgotten. Adding to the popularity of No. 1 as an instrumental piece is its choral version, sung to the words of Arthur Benson's poem, "Land of Hope and Glory."

YOUNG PERSON'S GUIDE TO THE ORCHESTRA — BENJAMIN BRITTEN (b. 1913)

England's best-known composer today elaborates this work from an eight-bar theme by his 17th century predecessor, Henry Purcell (1659–1695). The theme is announced by full orchestra, then presented in variations played in turn by woodwinds, strings, harp, brass, and percussion. They then combine to repeat the theme, and afterwards make separate entrances in a fugue. All ends in an elaborate coda.

ELLEN BOTTOMLEY (in private life Mrs. Arthur Fiedler) has made known her dramatic talent and splendid voice on various occasions, notably in plays staged by the Footlights Club. She was a vocal pupil of the contralto opera star Jeska Swartz, and made early successes in Vincent Club shows. She has been narrator at the Pops and Esplanade Concerts in Copland's "A Lincoln Portrait."

VIOLIN CONCERTO — MENDELSSOHN (1809–1847).

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

Here are qualities eminently characteristic of Mendelssohn — melodiousness, fastidious construction, utmost clarity of scoring.

LYNN CHANG is a pupil of Alfred Krips, assistant concertmaster of the Boston Symphony Orchestra, following several years of study at the Boston Music School.

SLEIGH RIDE — MOZART (1756–1791).

Using the pattern of an ancestor of the waltz known as "German dance," Mozart works out an impression of a sight familiar to him as a resident of Vienna. Lords and ladies would glide about in sleigh processions lighted by torches, which turned night into day, and made feminine jewelry sparkle like sunbeams.

FARANDOLE FROM "L'ARLÉSIENNE" — BIZET (1838–1875)

This dance movement is based on an authentic tune from Provence, in the southern part of France. In the true *farandole*, which has a long history, the dancers hold hands in a chain, as they move gaily through the streets to the music of a sort of fife and a little drum.

(Comments in brief by Laning Humphrey)

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Thirty-ninth Season of the Esplanade Concerts

WEDNESDAY EVENING, JULY 12, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 5, in E minor *Tchaikovsky*

I. Andante; allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse (Allegro moderato)

IV. Finale: Andante maestoso; allegro vivace

The Star-Spangled Banner

Fantasy-Overture, "Romeo and Juliet" *Tchaikovsky*

"España," Rhapsody *Chabrier*

HARRY ELLIS DICKSON

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TCHAIKOVSKY IN THE UNITED STATES

After serving as guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky conducted in Baltimore and Philadelphia, and visited Washington. His impressions are tersely recorded in one of his dairies.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

When two new-found friends presented him with a Statue of Liberty, he pronounced it an "exciting gift." Then he wrote: "Only how are they going to allow this piece into Russia?"

SYMPHONY NO. 5 — TCHAIKOVSKY (1840–1893)

Man's struggle with Fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major — significant of triumph over Fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

"ROMEO AND JULIET," OVERTURE-FANTASIA —
TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

RHAPSODY, "ESPAÑA" — CHABRIER (1841–1894).

Unlike his fellow-Frenchman, Bizet, Chabrier went to Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. With care he noted down melodies and intricate rhythmic patterns.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, "The Father of Russian Music." In 1845, travelling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the "original and hitherto unexploited" music of Spain. In Madrid he composed his "Spanish Overture No. 1" based on an Aragonese *jota* which he heard played on a guitar in Valladolid. After his return to Russia he composed his "Spanish Overture No. 2, Night in Madrid." It was based on two songs he had heard sung in Madrid by a muleteer. This work dates from 1847.

In 1883, Chabrier brought out his Rhapsody, "España," the most Spanish orchestral composition produced up to that date either inside or outside of Spain, since Glinka's two works.

(Comments in brief by Laning Humphrey)

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THURSDAY EVENING, JULY 13, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

"Pomp and Circumstance," March No. 1 *Elgar*

Overture to "Die Fledermaus" *Johann Strauss, Jr.*

Largo from the Opera, "Xerxes" *Handel*
Solo Violin: NOAH BIELSKI

Romanian Rhapsody *Enesco*

The Star-Spangled Banner

Piano Concerto No. 2, in G minor, Op. 22 *Saint-Saëns*

I. Andante sostenuto

II. Allegretto scherzando

III. Presto

Soloist: DEBORAH MORIARTY

Selection from "West Side Story" *Bernstein*

I Feel Pretty—Maria—Something's Coming—Tonight—

One Hand, One Heart—Cool—America

Stars and Stripes Forever *Sousa*

DEBORAH MORIARTY, a junior at Lowell High School, appeared as soloist at the Symphony Hall Youth Concerts at the age of thirteen. She has studied piano under Anna Scannell, Jeannette Giguere, and for the past year under Beveridge Webster, of the Juilliard School of Music in New York.

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ARTHUR FIEDLER, *Founder and Music Director*

LARGO FROM "XERXES" – HANDEL (1685–1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than two and a quarter centuries ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

A perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger), it was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

ROMANIAN RHAPSODY No. 1 – ENESCO (1881–1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

GEORGES ENESCO

Born August 7, 1881 on a Rumanian farm near Cordaremi, he died May 4, 1955 in Paris. France had been his home for more than 50 years. He won fame as a concert violinist, starting at seven years. Widely known as a composer, he was active in addition as a pianist and conductor. As a teacher, he trained Yehudi Menuhin, taught at Harvard and the Mannes College of Music.

World-wide popularity was gained for him by his "Rumanian Rhapsody, No. 1," based on Gypsy themes, but he wrote much else.

Works: Opera, "Oedippe," 2 symphonies, "Symphonie Concertante" (for cello and orchestra), orchestral works in smaller forms, 3 violin sonatas, chamber music, piano pieces, songs.

CONCERTO FOR PIANO, No. 2 – SAINT-SAËNS (1835–1921).

Liszt wrote of the Second Concerto to the composer that "the form of it is new and happy," and praised the manner in which the pianist was given a highly effective part without detriment to the composition as a whole.

The five piano concertos of Saint-Saëns, of which this leads in popularity, served him well as a touring soloist.

This concerto well reflects the personality of Saint-Saëns. His playing and his composition aroused delight with their skill, their taste, their sentiment. But the depths of emotion were seldom plumbed.

It was once observed that "Saint-Saëns could always compose in the style of any composer – and sometimes that of Saint-Saëns."

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets.

(Comments in brief by Loring Humphrey)

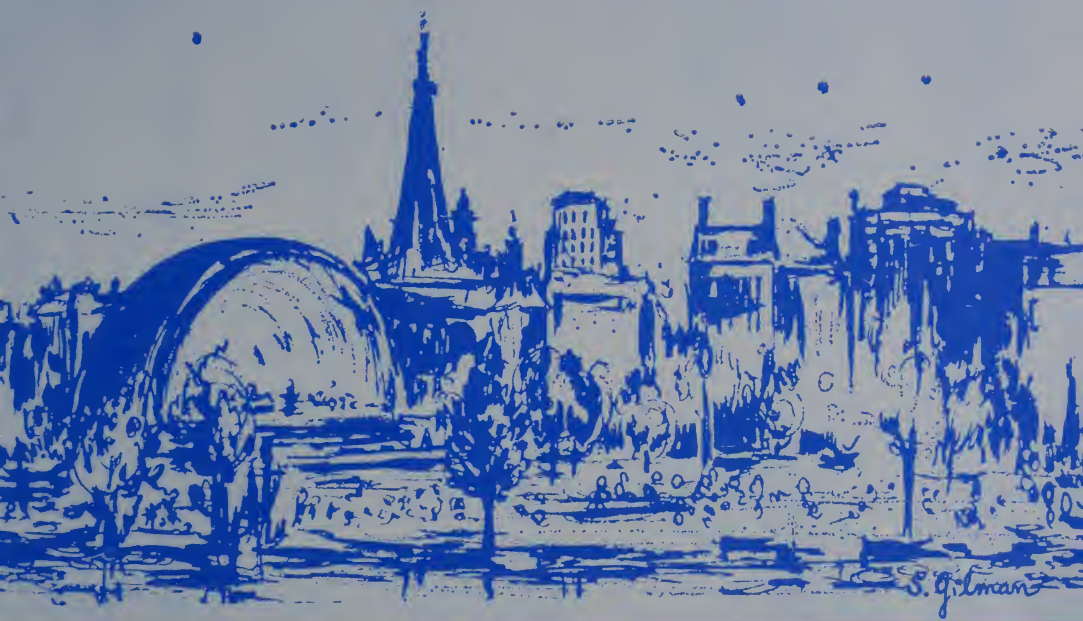
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FRIDAY EVENING, JULY 14, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony in D minor *Franck*

- I. Lento. Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

La Marseillaise

The Star-Spangled Banner

Violin Concerto No. 3 in B minor, Op. 61 *Saint-Saëns*

- I. Allegro non troppo
- II. Andantino quasi allegretto
- III. Molto moderato e maestoso; allegro non troppo

Soloist: JOHN KORMAN

French Military March *Saint-Saëns*

HARRY ELLIS DICKSON

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SYMPHONY IN D MINOR — FRANCK (1822–1890)

The composer's only symphony, it is notable for three facts in particular: for its "cyclic" form — that is, threading a single theme through all of its movements; for having only three movements instead of the customary four; and for the prominent part assigned to the English horn.

CÉSAR FRANCK

Born in Belgium in 1822, César Franck was touring his country as a concert pianist at the age of eleven. At fifteen he entered the Paris Conservatory, and took up the study of counterpoint, piano and organ. For several years after leaving the Conservatory, he entered on the career of composer in his native country. Returning to France, where he spent the rest of his sixty-eight years, he won renown at the Church of Saint Clotilde, Paris, as the greatest organist since Bach. Among his private pupils were Debussy and d'Indy.

VIOLIN CONCERTO No. 3 IN B MINOR *Op. 61*
SAINT-SAËNS (1835–1921)

Written in 1880, this Concerto is even more conventional than his other two violin concertos — although it was written after both of them. Saint-Saëns, in fact, was the only nineteenth-century French composer to write in the conventional concerto form with any great success.

JOHN KORMAN, BSO violinist born in Canada, studied at California's state universities, and was a member of the Heifetz Master Class in 1959. For two seasons he played with the Los Angeles Philharmonic.

FRENCH MILITARY MARCH — SAINT-SAËNS (1835–1921).

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

The "Algerian Suite" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition.

(Comments in brief by Laning Humphrey)



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(Omitting Sunday, July 9th)

N

Wednesday mornings, at 10:15 to 11:15,
July 5th and July 12th, 1967

Thirty-ninth Season of the Esplanade Concerts

CLOSING CONCERT

SATURDAY EVENING, JULY 15, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 4 in F minor, Op. 36..... *Tchaikovsky*

- I. Andante sostenuto. Moderato con anima in movimento di valse
- II. Andantino in modo di canzona
- III. Scherzo: pizzicato ostinato; allegro
- IV. Finale: Allegro con fuoco

The Star-Spangled Banner

Clair de Lune *Debussy*

1812 Overture *Tchaikovsky*

Prayer of Thanksgiving *Valerius*

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SYMPHONY No. 4 IN F MINOR — TCHAIKOVSKY (1840-1893)

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

CLAIR DE LUNE — DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,' " Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

OUVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russian than their foes. Even so, the invaders were doomed.

PRAYER OF THANKSGIVING — VALERIUS.

ALTHOUGH earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" was printed originally in 1621, in a collection Valerius published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy.

We gather together to ask the Lord's blessing.
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing.
Sing praise to His name, He forgets not His own.
Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine:
So from the beginning the fight we were winning:
Thou, Lord, wast at our side, all glory be Thine!
We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

(Comments in brief by Laning Humphrey)

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5. Will you have access to special advisory services? A fully-equipped financial management organization will have its own research capabilities on which to base investment decisions. But you may have important investments outside conventional securities — such as oil and gas investments, or real estate holdings. However diverse your interests, your financial manager

should be capable of providing broad spectrum service.

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8. ... And most important, what about the people who serve you? The sensitive management of your financial affairs will call for a rare blend of up-to-the-minute professional skills and old-fashioned human qualities — judgment — discretion — tact — the personal touch. Human understanding should be at the heart of your relationship with the people serving you.

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